

On the representation of women: the *Cigarrillos Paris* posters at Olot's museum collection

**EHEA bachelor's degree final project
Art History
University of Barcelona**

**Tutor: Mireia Freixa Serra
Valentina Pérez Ortiz
NIUB 16441526**

Contents

1. Introduction, objectives and methodology	3
2. State of the art	5
3. The poster art phenomenon (19th-20th centuries).....	9
4. <i>Cigarrillos París</i>	15
4. 1. History.....	15
4. 1. 1. Manuel Malagrida i Fontanet	15
4. 1. 2. The posters contests.....	18
4. 2. The 46 posters of Olot's museum collection	21
4. 2. 1. The first poster contest (1900)	23
4. 2. 2. The second poster contest (1901)	28
4. 2. 3. On the representation of women.....	32
5. Conclusions and other investigations	38
6. Appendix of images	40
7. Bibliography	50
8. Webgraphy	51

1. Introduction, objectives and methodology

The moment we hear *Art Nouveau*, the “total art style” makes us reminisce in a fantasy architecture bursting with ornate furniture and textiles. Sometimes we may think back to dreamlike scenes of nymph-like ladies with long locks of hair and flimsy garments. Or think of elegant young women of the modern era taking pleasure in a beverage or a cigarette. And if we are to talk about poster art, the French artists such as Jules Chéret and Henri de Toulouse-Lautrec or the Czech artist Adolphe Mucha are well known representatives of such craftsmanship. Now, besides these popular names, rarely are other graphic artists globally recognized as those aforementioned. A reality that attests the difference that has been established through a great part of art history between fine arts and applied arts. Nevertheless, this ephemeral artistic manifestation was present in millions of people’s daily lives as advertisements on the streets of the bustling cities during the *belle époque*.

On the other hand, in this particular area of graphic arts, there is one repeated element to take into consideration and that is the role of women linked to that of publicity. It is a clear pattern on poster art of the 19th and 20th centuries. But of course, there is a diverse iconography behind women. The portrayal of the feminine figure hasn’t been the same throughout the *fin-de-siècle*.

This chronology encompasses a series of events that originated an artistic movement that is still visible and alive through the streets of the city of Barcelona. As a resident of the Catalan capital, I have always felt drawn to the art of this period. But also to the applied arts that was produced in those times. Whether it be fashion design, decorative arts or graphic design. Crafts that haven’t had as much attention as the fine arts. The lavish dresses, whimsical furniture and exquisite posters accompanied the lives of the everyday lives of the population. It was probably the recurring feminine iconography which caught my eye early on in my life. Women are constantly being portrayed not only at the start of publicity’s venture by the end of the 19th century but also in contemporary advertisement. However, back then there were certain ways of portraying women, be it a muse, a gentle maiden or a mischievous damsel.

Certain that I wanted to explore this wide-ranging iconography of women, I was suggested by my tutor to look through a particular selection of poster art at Olot's museum collection. In this collection we find 46 original posters of the *Cigarrillos París* contests carried out by the tobacco industrialist of Olot, Manuel Malagrida. While I had the knowledge of some of the posters, such as the Ramon Casas notable depiction of a young elegant woman with the Montmartre's outline as a backdrop, I had never known of the elevated number of posters in this collection. The digital catalogue of the exhibition *Els concursos de cartells dels Cigarrillos París (1900-1901)* was certainly the most important and revealing publication on the matter. Looking through the art pieces from the first and second contest, I realized that the assortment of posters provided the range and variety of iconographic representation of women I was looking for.

Although the diversity wasn't only presented through the women on the posters but also the artists behind the pieces. While the first contest was open to artists in Argentina – where Manuel Malagrida's tobacco industry was situated – the second contest had a global reach and an international participation.

I decided then to aim the investigation towards analysing the iconography presented on the 46 original posters at Olot's museum collection. In view of the variety of nationalities, but mainly of European ascent, I would proceed to explore the artistic context in Europe. Focusing on the rise of the graphic arts and publicity in France, the formulation of models and prototypes but also the rise of the poster art sensation in Catalonia.

This study breaks down the poster art phenomenon of the turn of the century, going through the European context and its emblematic figures. To set up a historical context, detect the influences and models that the graphic arts took up on in Europe and globally. A background needed to explore before entering the world of *Cigarrillos París* poster art. And finally examine the representation of women on the 46 posters of Olot's museum collection.

2. State of the art

When it comes to the area of study of the *Art Nouveau*, we find ourselves in a sea of information. Painting, sculpture and architecture being the artistic manifestations with countless monographs and exhibitions. Fine arts are yet again distinguished from the applied arts. Graphic design might make appearances in such bibliography, but the truth is that there aren't a great number of publications that about the poster art of the period. Even less so on the subject of women's iconography in the graphic arts of the period. We must say however that much of the models followed in poster art are a result of the influences of the fines arts.

For the realization of this research project, the material consulted have been monographs, catalogues or articles on the modern poster art, the figure of women in art and publicity.

On the modern poster art, *The Poster. A Worldwide Survey and History*¹ by Alain Well presents an overview of the evolution of posters around the world, from its beginnings in until the Second World War. But it's Raúl Eguizábal's *El cartel en España*² that gives an account on the posters of the Spanish territory from the 19th century until our days. Including a section on *Modernisme* and industry, the international artistic movements like the *Art Nouveau* or Modern Style or the themes of nature and femininity linked with advertisement.

Whereas the volume *El Cartellisme a Catalunya*³ of Enric Jardí, provides an anthology of the graphic artistic manifestation exclusively in Catalonia, from 1896 up until 1980, in great part, commercial advertisements and artistic activities. *Sobre el cartellisme català*⁴ by art critic Francesc Miralles, points out the *Modernisme* movement as the great promoter of poster art, mentioning the *Cigarrillos Paris* international contest of 1901 as a significant event with important repercussion on Catalan grounds.

¹ WEILL, Alain. *The Poster. A Worldwide Survey and History*. Boston: G. K. Hall & Co., 1985.

² EGUIZÁBAL, Raúl. *El cartel en España*. Madrid: Ediciones Cátedra, 2014.

³ JARDÍ, Enric. *El Cartellismo en Cataluña*. Barcelona: Destino, 1983.

⁴ MIRALLES, Francesc. *Sobre el cartellisme català*. Barcelona: Argos, 2002.

And Victoria Salom Vidal's *El cartel modernista catalan*⁵ revises poster art of the *Modernisme* chronology, as well underlining the dimension of the *Cigarrillos París* international contest. The catalogue *El cartell modern a les col·leccions del Museu Nacional d'Art de Catalunya*⁶ of the exhibition of the same name at the National Museum of Art of Catalunya (19th of July until 30th of September 2007), which presents the posters of the Plandiura and Riquer collections of the museum and a series of studies that analyses aspects of the poster art and advertisement in correlation to the artistic Catalan and European context of the *fin-de-siècle*.

In order to understand the social, economic and cultural context to the *Cigarrillos París* posters, I relied on *Barcelona 1900*⁷, a catalogue of the *Barcelona 1900* exhibition at the Van Gogh Museum of Amsterdam (21st of September until 20th of January 2008). It traces the "golden age" of the Catalan capital, Barcelona, through its artistic manifestations and geographical places of the city. Touching upon paintings, sculptures and architectural works, as well as the applied arts of the time.

The matter of the posters *Cigarrillos París* of Olot's museum collection is extensively treated on the digital catalogue of the exhibition *Els concursos de cartells dels Cigarrillos París (1900-1901)*⁸ (15th of February until 14th of April 2013) at the Museum of Garrotxa is the compendium that elaborates on Manuel Malagrida, the tobacco industrial behind the *Cigarrillos París* contests, and the posters presented at both the 1900 and 1901 contests. On the same line, there is the catalogue of the exhibition *Els cartells de Cigarrillos París (1900-1901)*⁹ (6th of June until 13th of July 2003) carried out by the Fundació Caixa de Girona.

⁵ SALOM VIDAL, Victoria. "El cartel modernista catalán." *D'art*, 1979. [Consulted: 12-12-17]. Available on: <raco.cat/index.php/Dart/article/view/99773>.

⁶ M. QUILEZ I CORELLA, Francesc et al. *El cartell modern a les col·leccions del Museu Nacional d'Art de Catalunya: del 19 de juliol al 30 de setembre de 2007*. Barcelona: Museu Nacional d'Art de Catalunya, 2007.

⁷ SALA, Teresa-M. *Barcelona 1900*. Van Gogh Museum: Fonds Mercator, 2007.

⁸ Museu de la Garrotxa d'Olot. *Els concursos de cartells dels Cigarrillos París (1900-1901)* [online]. [Consulted: 12-12-17]. Available on:

<https://issuu.com/museugarrotxa/docs/cartells_cigarrillos_paris/13>.

⁹ CALZADA, Arcadi et al. *Els cartells de Cigarrillos París (1900-1901)*. Girona: Fundació Caixa de Girona, 2003.

As for the figure of women in art and publicity, there are several articles to consider. Annemarie Springer's *Some Images of Women in French Posters of the 1890's*¹⁰ exposes the different ways in which women are represented on the French posters of the turn of the century, pointing out the dominant Romantic and Symbolist ideal of women. Whilst *The Role of Woman in the Iconography of Art Nouveau*¹¹ by Jan Thompson, considerably remarks on the two types of woman depicted in art of the end of the century, the innocent goddess and the seducing *femme fatale*. Dolores Mitchell's article on *The "New Woman" as Prometheus: Women Artists Depict Women Smoking*¹² sheds light on the topic by analysing the differences between male and female artist's depiction of women smoking, evidencing, for example, Jane Atché and Alphonse Mucha's cigarette advertisement posters.

Publications on paper about women depicted in the art and advertisement fields would include works by Erika Bornay. *Las hijas de Lilith*¹³ profusely examines the image of women through art history, noting the Pre-Raphaelites, Symbolists or the Art Nouveau movements as formulators of the image of women as the popular mythical, biblical, literary and historical feminine figures vastly known and recognized vastly known and recognized. *Arte se escribe con M de Mujer*¹⁴ presents a selection of texts where women and art are studied from different points of view. Writings that evidence the difference between the depiction of women made by a man or a woman.

¹⁰ SPRINGER, Annemarie. "Some Images of Women in French Posters of the 1890s." *Art Journal*, vol. 33, no. 2, 1973. JSTOR. [Consulted: 12-12-17]. Available on: <www.jstor.org/stable/775762>.

¹¹ THOMPSON, Jan. "The Role of Woman in the Iconography of Art Nouveau." *Art Journal*, vol. 31, no. 2, 1971. JSTOR. [Consulted: 12-12-17]. Available on: <www.jstor.org/stable/775570>.

¹² MITCHELL, Dolores. "The "New Woman" as Prometheus: Women Artists Depict Women Smoking." *Woman's Art Journal*, vol. 12, no. 1, 1991. JSTOR. [Consulted: 12-12-17]. Available on: <www.jstor.org/stable/1358183>.

¹³ BORNAY, Erika. *Las hijas de Lilith*. Madrid: Cátedra, 2014.

¹⁴ BORNAY, Erika. *Arte se escribe con M de mujer: mujeres creadas, mujeres creadoras*. Barcelona: Sd Edicions, 2009.

*La cabellera femenina*¹⁵ however, centers on the element of hair we find in the artistic and poetic manifestations, the feminine myth and symbology behind it. *Aproximación a Ramón Casas a través de la figura femenina*¹⁶ dedicates a part of its pages to recount on the image of Spanish women during Casas time, be it an educated, sporty, independent or beautiful woman.

On the other hand, there are works by other authors that elaborate on publicity and the object presented to society through it. Juan Carlos Pérez Gaudi's *El cuerpo en venta. Relación entre arte y publicidad*¹⁷ elaborates and breaks down on the constructions of beauty ideals through art and publicity, stressing on the frequent portrayal of women as an object. On this line of study, Alejandra Val Cubero's *La percepción social del desnudo femenino en el arte (siglos XVI y XIX). Pintura, mujer y sociedad*¹⁸ delves into the particular image of women's nude and the numerous cultural, aesthetical, political and artistic issues that arise on the subject, as the "feminine ideal", women as femme fatale or the representation of nature.

Besides the inspection *in situ* of the posters collection at Olot's museum it is also relevant to account the digitized almanac published by Manuel Malagrida of the second contest of posters, *París. Revista ilustrada del gran concurso universal de cartels (Segundo de la series) de los Cigarrillos "París". Almanaque de 1902*, which includes a chronicle on aspects such as the contest of posters that were awarded, portraits of authors, the jury, articles of the international press, a catalogue of posters or photographs of the exhibition of posters.

The viewing of primary sources – the posters and documentation of the *Cigarrillos París* provided by Olot's museum – have also rendered an extended view and promoted a closer approach on the matter.

¹⁵ BORNAY, Erika. *La cabellera femenina: un diálogo entre poesía y pintura*. Madrid: Ediciones Catedra, S.A., 2010.

¹⁶ BORNAY, Erika. *Aproximación a Ramón Casas a través de la figura femenina*. Barcelona: AUSA, 1992.

¹⁷ PÉREZ GAULI, Juan Carlos. *El cuerpo en venta. Relación entre arte y publicidad*. Madrid: Cátedra, 2000.

¹⁸ VAL CUBERO, Alejandra. *La percepción social del desnudo femenino en el arte (siglos XVI y XIX). Pintura, mujer y Sociedad*. Madrid: Minerva Ediciones, 2003.

3. The poster art phenomenon (19th-20th centuries)

Halfway through the 19th century, the Industrial Revolution brought upon the start of the modern era. Grand urbs emerge and new commodities are brought upon to society. This means that there is a need to advertise the novel products that the bustling industry has to offer. Posters are the easiest way to get to the people. But it isn't until the appearance of the so-called "father of the poster art", that advertisement turns into the flashy and eye-catching graphic art. Jules Chéret, a French artist and skilled lithographer born in 1836, introduces bright colours reds, yellows and blues to the streets of Paris. Not only did he master the lithographic craft but also the drawing technique, taking up classes in the evenings and making visits to the Louvre on Sundays to look up to the works of Watteau and Fragonard.

After a couple of trips to London, and a successful poster for Offenbach's *Orphée aux Enfers* but nothing more than that, he met the figure that would end up being his patron, Rimmel. A perfumer that took Chéret along his trips through Europe and helped Jules open up in 1866 his first studio in Paris, where he brought English lithographic machines and started working for his first clients. After selling his studio to the *Imprimerie Chaix* in 1881, recognition arrived in 1889. The *Exposition Universelle* displayed and awarded him the *legion d'honneur*. Manet called him the "Watteau of the streets". By 1890, Achille Segard points out that "One can feel very well how the artist distributes first of all the most brilliant touch of colour –pure yellow or vermillion– and how it is around this touch that he seeks his gradations, his contrasts, all the nuances or delicacies which contribute to the perfect harmony of the whole." Lucy Broido's study on Chéret rounds up around 1.069 posters of his production. By the end of the 19th century, due to eyesight problems, the artist moved on to art of frescoes until his death in 1932. Jules Chéret, without a doubt, created a path for those poster artists to come. With his bright polychromy, bold typography and charismatic women, the *chérettes*.¹⁹

¹⁹ WEILL, Alain. *The Poster. A Worldwide Survey and History*. Boston: G. K. Hall & Co., 1985, pp. 24-28.

What follows is a gap of around twenty years in which no artistic poster could get on Chéret's level or surpass it. But when a certain French law of July the twenty-ninth of 1881 was passed, the cities found themselves flooded in advertisements posted on any and every wall. The industrial tycoon could paste around their publicity without any restriction (besides a fee to pay to the borough council on specific spaces).²⁰

We will then see a constant relationship between the artistic and publicity world. Advertisement adopts the models established in art but throughout the new printing techniques – such as lithography or chromolithography – it develops a modern type of communication with grand-scale images. Poster art, as many other formats of advertisement, will present ideal aesthetics and ways of life. And the use of a human body, frequently a woman's, will be used to represent a model of beauty or as a projection of a fantasy and to capture the attention of the male spectator. Just as the artistic imagery is saturated with stereotypes, so is publicity.²¹

It is the Swiss Eugène Grasset the one to claim the position of the former grand poster artist. He is the one to introduce the acclaimed *Art Nouveau* to the graphic art practice. In Paris, he would want to do the same as William Morris in the United Kingdom, to make something deemed as a fine art with the aid of industry.²² The key elements that would rule advertising of those times around the world are symbolism, the style from the Middle Ages and themes such as nature. The Japanese ukiyo-e engravings, that many collected, were the exotic touch that happened to influence as well this applied art and well noted by the thick lines or flat colours. It is with Grasset that we first meet an archetypical mysterious woman lost in thought, with long hair and flowy dresses and surrounded by elements of nature.²³

²⁰ WEILL, Alain. *The Poster. A Worldwide Survey and History*. Op. Cit., p. 32.

²¹ PÉREZ GAULI, Juan Carlos. *El cuerpo en venta. Relación entre arte y publicidad*. Madrid: Cátedra, 2000, pp. 10-11, 23.

²² WEILL, Alain. "L'edat d'or del cartell a París". In *El cartell modern a les col·leccions del Museu Nacional d'Art de Catalunya: del 19 de juliol al 30 de setembre de 2007*. Barcelona: Museu Nacional d'Art de Catalunya, 2007, p. 62.

²³ WEILL, Alain. *The Poster. A Worldwide Survey and History*. Op. Cit., pp. 32-33.

Another figure to pay attention to is a member of the Nabis, Pierre Bonard. He would express great admiration to the popular Japanese engravings and present young women with flat and bright colours, outlined by a thick dark colour. It's said that Henri de Toulouse-Lautrec was impressed by one of Bonard's posters on a wall and of course had to contact Pierre to learn about such technique. After meeting the lithographer Ancourt and getting to know about the art of lithography, he would go on to produce more than four hundred lithographs in a span of ten years. Zidler, the director of the Moulin Rouge, commissions Lautrec to create a new poster to replace the one that Chéret had done. His posters stand out because of the daring compositions, the luminous colours and bold line art. There would be no disciple that could match the vitality of Lautrec's compositions.²⁴

However, in 1895, Alphonse Mucha, a Czech artist, is the one to take upon the style that Grasset and his disciples instituted. He worked as a lithographer in Paris, where he had settled in 1887. As the only printer available at the *Lemercier* printer, he was in charge of coming up with posters for the famous actress Sarah Bernhardt. After showing Sarah what he was capable of, he earned a six-year contract to design all of her advertisements. The typical format he'd use was an elongate one, text displayed on the top and bottom and presenting in the middle the actress in her costumes and jewels. The women he portrayed had infinite locks that entangles around their sensual bodies and where in the midst of lush vegetation or Byzantine mosaic decoration.²⁵ The Belgian Henri Privat-Livemont would then be known as a follower of Alphonse, reproducing feminine figures in a similar style.²⁶ But the decorative abilities of Mucha were outstanding and a trademark of his.²⁷

²⁴ WEILL, Alain. *The Poster. A Worldwide Survey and History* . Op. Cit., pp. 34-35.

²⁵ WEILL, Alain. "L'edat d'or del cartell a París". Op. Cit., p. 62.

²⁶ EGUIZÁBAL, Raúl. *El cartel en España*. Madrid: Ediciones Cátedra, 2014, p. 88.

²⁷ WEILL, Alain. *The Poster. A Worldwide Survey and History* . Op. Cit., pp. 38-41.

The place to find a great quantity of posters was the bohemian neighbourhood of Montmartre in Paris. Many artists had lived there it was also known as a bustling centre during the night. Entertainment was assured at the cabarets and dance halls. The owners of such establishments usually put their trust in hands of the artistic figures that would visit them. Adolphe Willette, Théophile-Alexandre Steinlen or Jules-Alexandre Grün's works were common pieces to be seen around.²⁸

The poster, besides it having a main advertising use, it also became an artistic form considered with great value. The poster-mania erupted in France and those that collected Japanese prints or antique engravings started buying posters as well.²⁹ Even galleries opened up specialised on posters, such as *Arnould*, *Pierrefort* or *Sagot*. Authors dedicated books to the artistic practice, journals reviewed the latest productions as well as various exhibitions took place.³⁰

This artistic movement that focused on the graphic art of poster in France also developed around the world. International connoisseurs seeing the impact that this technique was having in Paris, rapidly imported some pieces to their countries or even commissioned French artists. Exhibitions and magazines got to places such as London, Chicago, Barcelona or Vienna, revealing the charming and elegant advertisement produced on French territory. *Art Nouveau* not only influenced the artistic movements on the European continent but around the globe. The young talent would abandon the strict academicism in favour of new methods and creations of the modern art.³¹

In Spain, Catalonia is where the gist of the poster art could be found. Some names to highlight are Ramon Casas, Santiago Rusiñol and Alexandre de Riquer, artists who had lived in Paris and where aware of the French models of the art of advertisement.³²

²⁸ WEILL, Alain. *The Poster. A Worldwide Survey and History*. Op. Cit., pp. 42-44.

²⁹ WEILL, Alain. "L'edat d'or del cartell a París". Op. Cit., p. 63.

³⁰ WEILL, Alain. *The Poster. A Worldwide Survey and History*. Op. Cit., pp. 50-53.

³¹ IBÍDEM, p. 55.

³² IBÍDEM, pp. 81-82.

The year 1895 is considered as the time in which the first *modernista* poster arises, a work by the Catalan Alexandre de Riquer. Following Grasset's style and with a pre-Raphaelite air, a woman in lengthy medieval robes is immersed in a natural environment.³³ The prosperity of the industries in Catalonia leads to a fruitful proliferation of the advertisement practice, entrusted to the capable hands of the artists of the *Modernisme*. Not only did they show the product as an attractive object to possess but also infused them in beautiful and ornamented compositions. Chocolates, stores, wines, tobacco, cosmetics and pharmaceutical products were the most common advertisements. As well as those that advertised fairs, parties, theatre plays or entertainment shows.³⁴

Santiago Rusiñol, translated his love for gardens in the few posters he made, charged with the characteristic nostalgic touch of his paintings.³⁵ While Ramon Casas produced a considerable amount of posters and they were a mix of styles, a great use of patches of colours with a sketch-like aspect distinguished the sensual women of his works.³⁶

In 1897, Vicenç Bosch, the liqueur industrial of Badalona, announces a contest for the next advertisement of the popular *Anís del Mono*. The competition becomes of great interest for the graphic arts artists. The prizes were of a thousand to two hundred and fifty pesetas. More than 160 pieces were submitted and on the 31st of March of 1898, the pieces were exhibited at Barcelona's *Sala Parés*. The winning poster would be of Ramon Casas, in which a monkey carrying the liqueur had its arm held by a ravishing dark-haired woman with a Manila shawl.³⁷

³³ JARDÍ, Enric. *El Cartelismo en Cataluña*. Barcelona: Destino, 1983, p. 21.

³⁴ EGUIZÁBAL, Raúl. *El cartel en España*. Op. Cit., pp. 81-82.

³⁵ IBÍDEM, p. 91.

³⁶ JARDÍ, Enric. *El Cartelismo en Cataluña*. Op. Cit., p. 24.

³⁷ IBÍDEM, pp. 53-54.

A driving force of the poster art phenomenon was, of course, the contests. It is necessary then to mention the second contest of *Cigarrillos Paris* in 1901, organized on an international scale by Mael Malagrida, a Catalan that won his fortune by producing and commercialising tobacco in Argentina. More than five hundred posters were submitted from more than thirty countries. Because the words that read the brand of the tobacco weren't quite visible, Ramon Casas had to comply with a third prize. Other Catalan artists awarded with prizes were Laureà Barrau and Xavier Gosé.³⁸

The poster had a function as propaganda but also as an artistic piece, they were proof of the artistic quality of the applied arts. They became popular and of grand prestige.³⁹ Artists and their posters achieved a considerable importance as means of industrial propaganda.⁴⁰ An illustrative evidence is the second contest of *Cigarrillos Paris*, whose worldwide repercussion makes us consider this event as one of the greatest poster contest ever.⁴¹

³⁸ TRENC, Eliseu. "El cartell, una nova i gran modalitat artística del modernisme". In *El cartell modern a les col·leccions del Museu Nacional d'Art de Catalunya: del 19 de juliol al 30 de setembre de 2007*. Barcelona: Museu Nacional d'Art de Catalunya, 2007, pp. 48-49.

³⁹ IBÍDEM, p. 47.

⁴⁰ SALOM VIDAL, Victoria. "El cartel modernista catalán." *D'art*, 1979, p. 85. [Consulted: 12-12-17]. Available on: <raco.cat/index.php/Dart/article/view/99773>.

⁴¹ MIRALLES, Francesc. *Sobre el cartellisme català*. Barcelona: Argos, 2002, p. 62.

4. *Cigarrillos París*

In order to delve into the posters of Olot's museum, we must first introduce the figure behind such a remarkable collection of modern poster art. It is referred as one of the most important series of painted posters made between 1900 and 1901. During those years, the great industrial of the city of Olot, Manuel Malagrida, announces two poster contests for the promotion of his tobacco company.⁴²

4. 1. History

4. 1. 1. Manuel Malagrida i Fontanet

Manuel Malagrida i Fontanet, the same way many in the Catalan society of the end of the 19th century and beginnings of the 20th century, emigrates to South America and returns to his homeland as a rich business man. His family had Italian origins and they settled in Olot in 1775, Claudio Malagrida being the first and Ramon Malagrida's grandfather. Ramon, a notary, marries Josefa Fontanet, and from this union are born Dolors, Joep Maria, Manuel and Teodor. Manuel is born in Olot on April the 20th of 1864. Due to his mother death when he was only six years old and an unpleasant relationship with his stepmother, a seventeen year old Manuel is sent to the city of Barcelona to work at a hardware store. In a letter of his father to a friend of Barcelona, he expresses his wish for his son to become a well-informed and honest young man by dedicating his time into the labour. He moves to Paris in the year 1887, without having many notions of neither the French language nor his future plans.⁴³

⁴² MALLOL I SOLER, Montserrat. "Presentació". In *Els concursos de cartells dels Cigarrillos París (1900-1901)* [online]. Museu de la Garrotxa d'Olot, p. 7. [Consulted: 12-12-17]. Available on: <https://issuu.com/museugarrotxa/docs/cartells_cigarrillos_pari__s/13>.

⁴³ PARAROLS I LLORET, Esteve. "Manuel Malagrida, un olotí entre dos segles". In *Els concursos de cartells dels Cigarrillos París (1900-1901)* [online]. Museu de la Garrotxa d'Olot, pp. 8-9. [Consulted: 12-12-17]. Available on: <https://issuu.com/museugarrotxa/docs/cartells_cigarrillos_pari__s/13>.

However, this will be a crucial time in his life. He will get in contact with the industrial world working as a commercial commissioner and guiding the Spanish industrials that visited the *Exposition Universelle* of 1889. A year later he decides to sell off all of his belongings and embark on a new journey to Argentina.⁴⁴

It is between 1880 and 1890 that the Argentinian phenomenon of *La Gran Emigración* takes place. The Republic of Argentina becomes in the new target of European immigrants and the capital of Buenos Aires becomes a city of economic and social magnificence. Here is where we find Manuel Malagrida, at first in a state of disarray as he got himself swindled into paying for a ship ticket that was actually subsidized by the Argentinian government. That wasn't all though because his documentation and money were stolen once he arrived to the capital.⁴⁵

At first he worked for a Catalan, Josep Bas, in Córdoba. But after six months he moved on to Buenos Aires to work at the *Somay* tobacco factory. Manuel would start his own tobacco business in 1892, the start of a grand enterprise. The first factory he would open would be in 1895 and by 1902 he was known as one of the most important cigarettes manufacturers of the republic of Argentina, with two factories (that produced a diverse selection of brands) known as *El Telegrafo* and *La Invencible*. Even his own advertisement assured people that he produced more than thirty millions cigarettes per month. Around 1910, an economic crisis hits Argentina and Manuel prudently withdraws from the tobacco business. He had earned quite a fortune to live a comfortable life back in Spain.⁴⁶

⁴⁴ PARAROLS I LLORET, Esteve. "Manuel Malagrida, un olotí entre dos segles". Op. Cit., pp. 8-9.

⁴⁵ ÍBÍDEM, p. 10.

⁴⁶ ÍDEM.

As a patron of the arts and culture, the publicity created for his business was of utmost importance. He even stated in an interview that advertisement was the cheerful, artistic and original way of informing about the product to the public. There were a series of creative ideas he elaborated on terms of the marketing of the cigarettes. Such as carriages with kettledrums of considerable sizes that reproduced the artistic advertisement posters. Or the typical trading cards collection of the tobacco boxes with landscapes and postcards that replicated the winning posters. It is known that he was a great spender in terms of publicity, around 100 pesos daily. Still, the poster contests he organized were events that created a great uproar not only in Argentinian land but also internationally. The promotions of prizes for participating meant the submissions of numerous artists.⁴⁷

When in Spain, he would spend his time in Barcelona, Premià de Mar and, of course, Olot. The society of this city had seen a man that left with nothing to his but returned as a wealthy business entrepreneur. It is here where he arranges 2.500 pesetas in 1905 to open up a room at the municipal museum and proceeds to make a cession of the awarded posters of both *Cigarrillos París* contests. On the 15th of May of 1946, at the age of eighty two, he passes away in Barcelona. Not only was he an accomplished industrialist but also a sponsor that contributed to a period of exceptional artistic and cultural splendour.⁴⁸

⁴⁷ PARAROLS I LLORET, Esteve. "Manuel Malagrida, un olotí entre dos segles". Op. Cit., pp. 12-14.

⁴⁸ IBÍDEM, pp. 15-16.

4. 1. 2. The posters contests

Malagrida was a visionary when it came down to promoting his business by implementing the most attractive methods of propaganda. Publicity was yet a resource to be made used to its full capacity by the end of the 19th century. Paying attention to the trend of poster contests in Europe, Manuel decides to organize one of them in Argentina. The first contest would be a way to test the waters, see if such an enterprise was feasible and successful. It would be the second contest that gains an astronomical popularity due to the fact that it was open worldwide. It is also important to stress on the fact that there were multiple prizes awarded in these contests, which meant an opportunity for various artists to win.⁴⁹

There isn't much data about the first contest because it took place in Argentina and not many news about it arrived to Europe. The *Almanaque para 1902* is the document that recounts about the second contest but there is a section by Enric Casellas, Malagrida's personal secretary, where he mentions the contest of 1901 as a new and different type of contest, far from anything seen before in the Argentinian land. He also stated that the call was open from September the fifteenth of 1900 until November the fifteenth. There were six prizes that summed an astounding total of 3.000 pesos. The considerable participation and a petition of the jury resulted in a raise of 6.000 pesos with a total of nineteen prizes.⁵⁰

The exhibition of the first contest took place in December at the "Teatro Nacional" and some sources talk about the exhibition of 111 posters. The posters had to have 1'25 metres of height and 0'88 metres of width, a maximum of six colours and the inscription "CIGARRILLOS PARÍS-TABACO HABANO".⁵¹

⁴⁹ MONTURIOL I SANÉS, Antoni. "Els concursos de cartells dels Cigarrillos París". In *Els concursos de cartells dels Cigarrillos París (1900-1901)* [online]. Museu de la Garrotxa d'Olot, p. 18. [Consulted: 12-12-17]. Available on: <https://issuu.com/museugarrotxa/docs/cartells_cigarrillos_paris_s/13>.

⁵⁰ MONTURIOL I SANÉS, Antoni. "Els concursos de cartells dels Cigarrillos París". Op. Cit., pp. 20-21.

⁵¹ ÍDEM.

Of the 111 posters submitted, there are 23 originals located at the Garrotxa museum, 7 of them did not receive any of the prizes but the remaining 16 did. There are 68 images of posters, originals and photographs of an album property of Malagrida (preserved at the Historical Archive of Olot) which allows us to have an idea of the ensemble of posters presented. The posters that weren't awarded any prize were either left as property of Malagrida after the period of time for retrieving them back expired or the artist fixed a price to sell his piece. The majority of authors of the posters were of Argentinian but it's not strange to find some European descent. As for the quality of the posters, they are much simpler than the ones presented during the second contest. Many of them present a similar and repetitive composition of the city of Paris, the *Exposition Universelle* or the Eiffel Tower. While others use the figure of women to promote the product.⁵²

On December of 1900, the second contest is announced at a worldwide scale. Malagrida's secretary yet again playing a relevant role, in this case of promoting the contest around Europe. The competition rules enclosed ten main conditions and some supplementary conditions. They were edited in Spanish, French and Italian. The main ones were that the height of 1'30 metres and width of 0'90 metres. An artistic technique chosen by the artist but no more than six colours used. The inscription "LOS CIGARRILLOS PARÍS SON LOS MEJORES" had to appear on the piece and it was advised to stress the word "PARÍS" in a larger font. A tag line had to identify the poster and later sent in an envelope sealed with wax where the name, home address and tag line of the artist had to appear. The deadline was on August the 31st of 1901, until four in the afternoon. The works had to be sent to the secretary of the contest, Enric Casellas, at the street Esmeralda, number 258, Buenos Aires. The awarded pieces would be property of the contest organizer while the non-awarded would be returned. The pieces submitted were evaluated by a qualified jury.⁵³

⁵² MONTURIOL I SANÉS, Antoni. "Els concursos de cartells dels Cigarrillos París". Op. Cit., pp. 22-24.

⁵³ IBÍDEM, pp. 25-26.

Eight grand prizes were awarded, from 10.000 francs to 250 francs. As well as more than twenty secondary prizes of 200 francs each. It is on the *Almanaque para 1902* where we can find the record of all the posters, in order of arrival and the tag line used by the artists. Some artists even submitted more than one piece. As for the total number of participations, there is a note that appoints 555 posters as submitted to the contest (but eight of them arrived after the deadline). From an excerpt of an article of the journal *La Nación* in Buenos Aires included in the *Almanaque para 1902*, we know that there were a 155 pieces made by Argentinian artists. Nevertheless, it's a difficult task to identify the all pieces to artists, as there were thirty four countries that participated and that even though a work could be sent from a certain country it didn't mean that the author had to be from said country.⁵⁴

There is however no doubt that the artistic production of the second contest were indeed of a superior quality than those of the first contest. We must not forget that the second contest was internationally open and many renowned artists could have participated, such as Aleardo Villa, Ramon Casas or Alphonse Mucha, that again present the feminine figure as the main focus of their creations. They are bright and lively posters that tells us that the cigarettes of Malagrida's business are the best ("Son los Mejores") and invites the observer to take a glimpse of the comfortable life of the characters that appear smoking. A selection of around 30 posters were exhibited to the public at the *Sala Parés* on May of 1902.⁵⁵ These are posters that follow the style of the European poster art phenomenon that takes place during the *fin-de-siècle*.⁵⁶

⁵⁴ MONTURIOL I SANÉS, Antoni. "Els concursos de cartells dels Cigarrillos París". Op. Cit., pp. 28-33.

⁵⁵ JARDÍ, Enric. *El Cartelismo en Cataluña*. Op. Cit., p. 58.

⁵⁶ MONTURIOL I SANÉS, Antoni. "Els concursos de cartells dels Cigarrillos París". Op. Cit., pp. 33-37.

The posters that we find nowadays at Olot's museum collection suffered a great deal of vicissitudes until the donation of them from the Malagrida family. From this particular group of posters we can clearly point out the common representation of women on the publicity of those times. There are however distinct manners of portraying the feminine figure.⁵⁷

4. 2. The 46 posters of Olot's museum collection

The 46 poster of Olot's museum collection were created in a particular moment and for the portrayal of a particular product, cigarettes. While many museums around Europe have a section dedicated to the graphic arts, such as the poster, there isn't any that preserves a significant number of original posters related to a single topic. This set of *Cigarrillos París* posters can give us an idea of the social and cultural context of the times. Publicity has always been a mirror of society. Curiously, but not surprising, there is a great amount of posters that reveal the image of a woman or women displayed in an ethereal or erotic matter. There is a sort of pattern followed, a transnational model of the feminine figure.⁵⁸

The *Art Nouveau* movement illustrated a period of time in which flowing forms reflected a society in constant movement and continually changing. But it also stood up for nature and beauty in a world distinguished by the effervescent industries. This is the so-called *fin-de-siècle* spirit present in the art between the nineteenth and twentieth century.⁵⁹

⁵⁷ CALZADA I SALAVEDRA, Arcadi. "Escrit amb gran lletres: Cigarrillos París". In *Els cartells de Cigarrillos París (1900-1901)*. Girona: Fundació Caixa de Girona, 2003, p. 5.

⁵⁸ MONTURIOL, Antoni et al. "Els cartells dels Cigarrillos París: cap a una nova revisió". In *Els concursos de cartells dels Cigarrillos París (1900-1901)* [online]. Museu de la Garrotxa d'Olot, pp. 45-46. [Consulted: 12-12-17].

Available on: <https://issuu.com/museugarrotxa/docs/cartells_cigarrillos_pari___s/13>.

⁵⁹ EGUIZÁBAL, Raúl. *El cartel en España*. Op. Cit., p. 95.

During the second half of the nineteenth century we find the interest and wonder towards anything from the East lands. *Arabian Nights*, the Egyptian culture or the traditional arts of Asia, are some of the influences we may find in the artistic production around the nineteen hundred. Profusely adorned women wearing almost see-through clothing, while languidly resting on *chaise longues* are clear examples. But the Japanese prints are without a doubt the most evident and discernible influence in the *Art Nouveau* movement. The simplicity and boldness of the lines and splashes of colour were a contrast to the academic composition and perspective in Europe.⁶⁰

The Pre-Raphaelite Brotherhood and William Morris will also add their ideas into the hodgepodge of the *Art Nouveau*. They played with symbols, spirituality and the gothic ambience in the Middle Ages. Along with the Arts & Crafts movement, they created an art for everyone, useful and beautiful.⁶¹

Some may say that *Art Nouveau* is quite baroque, not only because of the abundant decoration but also the dynamic figures or forms. There is a sensation of movement achieved by the use of swirls and ripples with the robes and hair. Also, there are typographies that resemble flowers and twigs or appear dancing around and along the figures of the compositions.⁶²

Women have a special treatment on these posters. The curves, flowing lines and the delicacy of them can evoke an air of femininity, that's no doubt. But the point in question is for whom these qualities result amusing? It must not be forgotten that the majority of these creations were created by men and having in mind the "male gaze". There are at least two types of women represented with distinctive characteristics. On the one hand, a hieratic and spiritual woman, abstracted in their thoughts or looking at an object such as a flower or book, infused in an air of mystery or mysticism. And on the other hand, an elegant and seductive woman found nonchalantly lying on divan.⁶³

⁶⁰ WEILL, Alain. *The Poster. A Worldwide Survey and History*. Op. Cit., pp. 32-33.

⁶¹ BORNAY, Erika. *Las hijas de Lilith*. Madrid: Cátedra, 2014, pp. 95-96.

⁶² EGUIZÁBAL, Raúl. *El cartel en España*. Op. Cit., pp. 96-97.

⁶³ IBÍDEM. Op. Cit., p. 102.

The modern poster art is filled with literary and mythological references from the western and eastern traditions. The symbology they hide are not only interesting but truly engaging. Sinuous shapes and lines evoke the appearances of snakes, the representatives of evil and sin. These shapes and lines can also be found in nature, the water streams or the roots of a tree. Nature reminds us of beauty and the ephemeral, the duality of life and death.⁶⁴

Olot's *Cigarrillos Paris* collection provides an opportunity to conduct a series of approximations on the representation of women. The posters preserved from both contests show us the variations but also similarities of portrayal. But they also pose questions. Are *Art Nouveau* influences noticeable on the artistic compositions? Which gaze are the women presented and observed from? Is the dichotomy of "good and evil" represented in both competitions?

4. 2. 1. The first poster contest (1900)

The first contest of 1900 was open to the Argentinian territory, therefore the participants were mainly from the South American continent but there could also be some Europeans that lived there as well. There are a total of 23 posters at Olot's collection that correspond to the first contest. If we take a broad look we can detect at least 20 posters in which a feminine figure or various women appear.

First I will take a formal approach and briefly describe all of those posters in which we can analyse the representation of women. *Fides* by Antonio Vaccari (Modena 1851 – Torino 1910)⁶⁵ (illustration 1) is a pastel on paper that presents three figures. The figures are a close-up of modern and well-dressed people, two women and a man. The women have their hair tied up and are wearing headpieces. At the centre we see a smoking man that seems to be offering cigarettes to the woman on the left. This woman, however, also seems to be smoking, a long sinuous line of smoke comes out of her mouth.

⁶⁴ EGUIZÁBAL, Raúl. *El cartel en España*. Op. Cit., p. 102.

⁶⁵ For more biographical information on some of the artists see: CALZADA, Arcadi et al. *Els cartells de Cigarrillos París (1900-1901)*. Girona: Fundació Caixa de Girona, 2003, pp. 44-47.

Jorge Orlandi's *Tentación* (illustration 2) watercolour and gouache on paper presents a woman of luscious hair as the main character. She wears a hair band on her hair, earrings and a ring as accessories. She appears smiling and holding a cigarette between her fingers. The smoke that comes out from its cigarette at one point transforms into the shape of a snake's head with its mouth holding a fruit resembling an apple.

Cielo by Angel Roaschio (illustration 3) is a watercolour with charcoal where we clearly see a large figure of a man smoking while reclining on a chair and contemplating four vaporous feminine figures that look at him on the top right of the poster. It seems as if these translucent figures manifest from the smoke of the cigarette.

Antonio Vaccari's *Satán* (illustration 4) is a pastel on paper and shows a pensive man smoking while seated. The entangling smoke from his mouth and cigarette form a frame that could remind us of a cloud. Inside the frame we see a series of smiling women dressed in light and flowy robes, some of them wearing hair bands or flowers as hair accessories.

Demetrios is an oil painting of Domingo Puig (Montevideo, 1873 – 1951) (illustration 5) where we see a woman as the main figure, wearing a puffy head piece, long gloves and dressed in a flowy long dress that ends in swirls. She appears smoking, holding a cigarette on one hand and on the other hand a box full of cigarettes falling down.

Francesc Fortuny's (Poble de Montornés, 1865 – Buenos Aires, 1942) *Ars Musarum Fília* (illustration 6) is an oil painting in which the main character is a woman of long and curly locks. The fitted dress she wears and her twisted pose reveal the curves of her body. She holds a dainty cigarette between her fingers. There are however numerous cards at the top of the poster where well-dressed women seem to be portrayed.

The watercolour on paper of Mariano F. Cardoso named *Nicotiana* (illustration 7) presents a woman dressed in what seems a fantasy medieval fashion and accompanied by flowers. Her hair is tied up but with some curls hanging and adorned with a diadem of flowers and leaves. A necklace rests on her chest. With one of her hands she grabs a group of flowers while the other holds a cigarette from which the smoke forms the word "PARIS".

Emili Massanet's (Sant Feliu de Codines, 1872 - ?) oil painting of *Barcino* (illustration 8) has a well-dressed woman with her hair tied up, sitting on a bench-like furniture and with her back turned to the viewer of the poster. We can see however the profile of her face. In front of her, five hands are extended and all of them hold packets of tobacco. Due to the sliver of clothing that peek from the hands, we assume they are from men. Her arm extends to pick a cigarette from the hand that holds a blue tobacco box.

Colorado by R. E. Draper (illustration 9) is a watercolour on paper that shows a woman wearing a prominent head-piece, long gloves and a puffy shouldered dress. This *Columbina*-like lady seems to hide her face and playful smile behind a fan. She looks at a character that resembles an *arlecchino* showing her a box of what could be cigarettes. At the bottom right of the composition, there is a cigarette outside the frame from which the smoke is shaped in what looks like a feminine figure.

The watercolour and gouache on paper *París* by Ramon Castro Rivera (Ferrol, 1870 – Buenos Aires, 1929) (illustration 10) exhibits a woman with wavy hair tied up in a bun and dressed in a long medieval patterned dress, seated on the ornamental frame of the poster. She is also wearing long gloves and between fingers holds up a lit cigarette.

Decoroso Bonifanti's (Chiavari, 1860 – Torino, 1941) *Boulevardier* (illustration 11) is a watercolour and gouache on paper where four figures appear in between large letters that spell "Paris". One of them seems like a modern and sophisticated dressed woman, offered by a man a match to light the cigarette on her mouth.

Un fumador by F. P. Tera (illustration 12) is a watercolour and gouache on paper where a lady surrounded by flowers wears a jeweled hairpiece and a dress with antique motifs. While on one hand she holds a lit cigarette, the other one touches the smoke on top of her that comes from the burnt tobacco and spells out "PARIS".

Lucien Metivet's (Paris, 1863 – Versailles, 1932) watercolour on paper *Eros Flamiger* (illustration 13) portrays a woman in luxurious and fine, tight fitting clothing. Her hair is tied up and a sumptuous headpiece with feathers and a flower sits on her head. As accessories she wears a necklace and rings. On one hand she holds a cane or parasol decorated with a ribbon and a butterfly. She slightly bends towards what could be a statuette of a winged figure that grips a flaming torch which lights up the cigarette she holds with her other hand.

The following posters are of unknown authors. *Lunático* (illustration 14) is a pastel and watercolour on paper piece that places a nude winged lady with her hair tied up and wearing an arm bracelet. She holds up a packet of cigarettes on one hand and lights up the cigarette that the caricature-like moon in front of her has between its lips.

El trabajo es la libertad (illustration 15) is a watercolour on paper poster that has a long-haired woman in a valiant pose. She wears a dress with a belt from which we presume the sword she has by her side hangs. As a headpiece she wears a helmet with a rooster figure on top. There is also a band across her body from where an emblem seems to hang. With one hand she holds up high an unlit cigarette while the other hand looks like it's pointing towards a coat of arms.

Ad gloriam: Errare humanum est (illustration 16) is a watercolour and gouache on paper that shows several feminine figures. The one of greater size is at the bottom of the poster. A sleepily and slightly disrobed lady is placed splayed out on a couch of what looks like of oriental fashion. With one hand she reaches for her hair and the other hand holds a delicate cigarette. At the center we can discern what could be the world and on top of it, a woman wearing a translucent robe that only covers the lower half of her body and leaves her chest bare. She holds what seems as a small and blue packet of tobacco and on the other hand a pole from which a pennant hangs with the words "NON PLUS ULTRA". Another female figure wearing sheer clothing appears flying, blowing a brass wind instrument and holding an undulating banner where "Cigarrillos PARIS TABACO HABANO" is written.

The watercolour and ink on paper named *Diógenes* (illustration 17) shows two seated figures, a smoking man and what we could perceive as the back of woman, due to the decorative headpiece and the long clothing resembling that of a dress. On one hand she holds up a cigarette.

Aide-toi le ciel t'aidera (illustration 18), a watercolour on paper, shows a smiling woman in fine clothing and gloves on board of what seems some sort of vessel. She holds up cigarettes on one hand, as if she were showing them to the figures of men at the bottom of the poster.

The oil painting *Latius* (illustration 19) is composed by two figures, a smoking man formally dressed and a woman of tied up wavy hair and in a refined dress, resting on a couch-like seating while a lit cigarette rests between her fingers.

And watercolour on paper *Fume Ud. París* (illustration 20) presents a man and a woman in sophisticated fashion, both holding tobacco in their hands. The woman has her hair tied up in a bun and as accessories wears a necklace of pearls and golden bracelets. She is seated holding a cigarette, a box of tobacco and a small card-sized image of what seems a female figure.

4. 2. 2. The second poster contest (1901)

On 1901 the second poster contest was held on an international scale. The participants were from thirty four countries. From this contest a total of 23 posters can be found at Olot's collection. Again, we can observe the common placement of a feminine figure or various women on 19 of these posters. Once again, I will proceed to point out and give an account of the posters where we can analyse the portrayal of women.

Amor by Aleardo Villa (Milà, 1865-1906) (illustration 21) is a pastel on paper in which a slumberous woman appears reclining on top of a crowded meadow of flowers. It's hard to determine where her locks stop and her clothing starts. Her hair merges with the long dress she wears. The dress has a deep V-line opening, revealing skin of her chest area. She holds up a cigarette with one of her hands. The smoke that comes out of it is presented in a swirling line.

Montmartre is a conté crayon, pastel and ink on paper piece by Ramon Casas (Barcelona, 1866 – 1932) (illustration 22). A seated thoughtful woman appears taking up almost the entire poster. We see the back of the chair and the woman's torso is turned around to look at the observer. It is a lady dressed in sophisticated manner. A large headpiece adorns her tied up hair. Between the fingers of one of her hands, a small cigarette is seen.

Pio Collivadino's (Buenos Aires, 1869 – 1945) *Santa Rosa* (illustration 23) is an oil painting where five figures are depicted. The couple on the left is composed by a well-dressed man and woman. A headpiece with flowers adorns her tied up hair. The gentleman has one of his arms wrapped around the woman's figure. They both hold lit cigarettes while looking and smiling at each other.

Post fata resurgam by Antonio Vaccari i Torquat Tasso (Barcelona, 1852 – Buenos Aires, 1935) (illustration 24), a watercolour on paper. It shows what it could be the remnants of an antique relief. A main figure is that of a woman. We can only see her from the waist up. She seems to be wrapped in a long flowy fabric and a thin strip of cloth on top of her bare chest. On one hand she holds up a figure of a woman dressed in royally matter which she looks at. Whilst on the other hand a lit cigarette rests between her fingers. The swirling smoke that comes out from it surrounds her.

Alvín Gaspary's watercolour and gouache on paper named *Aniversario* (illustration 25) presents a girl with short hair, wearing a dress and footwear with ribbons. She looks forward while holding between her arms a considerable amount of "Cigarrillos Paris" cigarette boxes. One of the boxes is shown as falling. She also holds a bouquet of flowers.

Macte Animo is a gouache and crayons on paper poster by Charles Michel (illustration 26) where a poised woman is shown seating on a chair and wearing a lengthy dress, crumpled at the bottom. Near her face, she holds a lit cigarette from which its smoke creates a view of the city of Paris.

Eugène Vavasasseur's *Parisienne par un Parisien* (illustration 27) is an oil painting in which a woman dressed in a flowy *à la mode* clothing appears with her eyes closed, hovering next to a lamp on a table. Her hair tied up in a bun and accessorized with jewellery-like headpiece. A sinuous trail of smoke leaves the cigarette between her fingers and lips.

The oil painting *Berta* by Laureà Barrau (Barcelona, 1864 – Ibiza, 1957) (illustration 28) depicts a barefoot woman dressed in traditional clothes of certain regions of Andalusia, Spain. She appears smiling, with her hair tied up and with a flower as an accessory. Her body posture looks as if she were dancing. One hand rests on her hip while the other holds a cigarette, from which ashes fall.

Belmiro de Ameida's (Minas Gerais (Brazil), 1858 – Paris, 1935) watercolour on paper titled *Briomet* (illustration 29) shows two young figures. Both children have short hair but one wears a dress. Between their fingers, lit cigarettes leave a serpentine trail of smoke. The figure wearing the dress looks up at the trail of smoke exiting her mouth.

Carátula is an oil painting by Fernando Albertí i Barceló (Madrid, 1870 – 1950) (illustration 30). Two children appear in the center, a young girl in pigtails and a dress seated on a stool and a young boy slightly hunching. The girl lifts up a piece of her clothing in a way to cover while the boy is lighting up a cigarette between his lips with a match.

Luis Palao i Ortubia's (Zaragoza, 1863 – ?) *Gloria* (illustration 31) is an oil painting in which appears a bull and a nude woman with a piece of fabric hanging around one of her arms and flowing towards her body, covering her pubic area. Around them, plants and flowers can be seen. She holds a lit cigarette in one of her hands and with the other hand holds the bull's head close to her. She blows the smoke towards the animal's head.

The oil painting *P. R.* by Pedro Ribera i Dutaste (Lisboa, ? – ?) (illustration 32) shows a woman in Andalusian fashion seated on what seems a sort of veranda. Her tied up hair adorned with flowers and wearing earrings. Next to her a basket filled with boxes and packets, probably of tobacco. With one of her hands she holds up a lit cigarette, its smoke leaving a sinuous trail around her figure.

J. Simont Guillen's (Barcelona, 1875 – Caracas, 1968) watercolour on paper named *Ad majorem París gloriam* (illustration 33) portrays two stylish women lounging on sofa-like furniture. Their hair tied up and one of them with a headpiece on her head. One of them is sitting up straight while the other reclines placidly, with an arm around the other woman's waist. Both of them appear wearing gloves and holding lit cigarettes.

Los Cigarillos París by Max Hubener (illustration 34) is a charcoal drawing on paper in which simply appears the figure of a woman wearing a long dress with puffy sleeves and a bracelet as accessory. She has a hand on her waist, holding a cigarette between her fingers.

The watercolour and gouache on paper by P. Térea named *Tabako* (illustration 35) depicts in an oriental style the figure of a woman and a child. They seem to be walking in a fast paced manner. The child flies a kite in which “LOS CIGARRILLOS PARIS SON LOS MEJORES” is written. The woman is shown approaching with one hand a cigarette to the child’s mouth and with the other holds up her clothes to make it easier to walk.

Femme Fumante by Wladimir Zupansky (illustration 36) is an oil painting. A pensive woman appears seated on a chair in a relaxed manner and it seems as if her legs are crossed. Elegantly dressed and with a feathered headpiece. While one of her hands rests on her waist, the other holds up a lit cigarette.

Francisco Benesch’s *Yo lo creo* (illustration 37) is a watercolour and gouache on paper piece where a seated woman is portrayed smiling and looking towards the observer. She is accompanied by a vase of flowers. Wearing a dress and a flower as a hair accessory, she holds a lit cigarette in one hand and with the other an open box of “Paris” cigarettes.

The pastel on paper *Beso de Fuego* by Giovanni Carpanetto (Torino, 1863 – 1928) (illustration 38) shows a couple of figures, a man and a woman elegantly dressed. The woman has her hair tied up in a bun and wears earrings. Both are hovering on top of a table-like furniture filled with cigarettes. Their hands bring cigarettes towards their mouths. The young man’s lit cigarette touches the unlit cigarette of the young woman. They attentively look towards the cigarettes.

And *Coruña* (illustration 39) is an oil painting by an unknown artist in which appears a woman of long hair decorated with flowers and wearing a dress profusely accessorised with golden jewellery and flowers. With one hand she holds a plants branch and points towards a direction. While the other hand holds onto an object shaped as a cornucopia filled with cigarettes that fall on top of the depiction of the world.

4. 2. 3. On the representation of women

If we observe the characteristics of the women presented in the first contest we mostly either see a young woman dressed up in an elegant *belle époque* fashion or a dreamy feminine figure pertaining to a fantasy world. All of them are fair-skinned though. Those dressed in a modern attire and often wearing a large headpiece are normally escorted by the figures of men. Towards the female figures, the male figures are portrayed offering tobacco or lighting up cigarettes. Or as companions on a stroll, at a café or during a soirée. Women can also be portrayed as sensual spirits of the male dozy imagination. But men aren't the only ones shown in a somnolent pose while smoking.

Other well-dressed depictions of women shows us fabrics and jewellery that reminds us of a medieval time. Wearing long dresses and as the center of the posters, they can be depicted as icons or in a goddess manner, as a Venus. Or even as curious characters such as a *Columbina*, a warrior or a fairy.

The second contest shows us an array of ages and nationalities of women. There are mostly fair-skinned young ladies but also children, either carrying or smoking cigarettes. We can also recognize Asian and Spanish women. Also some unique representations of women lavishly accessorized or along with an animal. Then again we find some women accompanied by men, smoking while out an about or at a party. But also ladies lounging or seated, simply enjoying a cigarette by themselves.

In the 1900's we find heterogeneous ways of thinking, attitudes and points of views. There is Naturalism, Symbolism, Aestheticism, the Decadent movement and many others. This meant a rich crossroads of ideals and the creation of certain archetypes.⁶⁶

What we could mostly find in the majority of the posters between the nineteenth and twentieth century is a feminine figure, a woman, an image that was constantly portrayed by painters of the Romantic, Naturalist and Symbolist schools. It became then a relevant subject in the posters of the end of the nineteenth century in France. The women shown are mostly fair-skinned and take on a diverse number of roles. They can even bring to mind a series of biblical, mythological, historical or legendary characters.⁶⁷ There are some feminine types that stand out. Such as the young and innocent lady or the bourgeois woman.⁶⁸ We see young beautiful women of long hair and slender figures dressed in medieval attire and in the middle of idyllic surroundings. Their faces showing them as if lost in thought or even gloomy. They can also be accompanied by a particular flora such as white roses, irises or lilies, associated to female saints as a Christian symbol of purity and chastity. The renowned American actress and dancer Loïe Fuller had a performance called the Lily Dance, in which by moving and spinning around her dress and draperies would turn her into a flower. It was the Romantic imagination that created the figure of the eternal and unreal virginal woman, a popular feminine representation on posters.⁶⁹

⁶⁶ SALA, Teresa-M. *Barcelona 1900*. Van Gogh Museum: Fonds Mercator, 2007, p. 9.

⁶⁷ BORNAY, Erika. *Las hijas de Lilith*. Op. Cit., p. 140.

⁶⁸ SPRINGER, Annemarie. "Some Images of Women in French Posters of the 1890s." *Art Journal*, vol. 33, no. 2, 1973, p. 116. JSTOR. [Consulted: 12-12-17]. Available on: <www.jstor.org/stable/775762>.

⁶⁹ IBÍDEM, pp. 117, 120.

The Pre-Raphaelite Brotherhood painters in England also developed a feminine type that was used as a model to follow in France. They are referred as “Arthurian heroines” and they were based on women of the English painter’s lives. Elizabeth Siddal and Jane Burden, being the most noted ones. Thin and svelte young ladies that dressed loose gowns and left their hair down. They were melancholic, mysterious but sensual beauties of copper and dark long wavy hair with prominent full lips. Also considered as fragile and shy creatures, languidly reclined and with an introspective look in their eyes.⁷⁰ These characteristics were introduced mainly at the *Exposition Universelle* of 1867, when the Brotherhood exhibited their works at the French capital.⁷¹

Another type of woman is the one pertaining to the bourgeoisie. This was a type of woman threatening to live her own life. Normally an independent and confident lady presented in a chic and elegant manner, wearing elaborate outfits of tight-waisted long dresses or skirts and jackets. Usually wearing a headpiece such as an ornamented hat, gloves and plentiful of jewels.⁷² Underneath there could either be a torn by the spleen, restless and vain young woman or a lively, joyous and flirtatious lady.⁷³

Woman was a subject of admiration and representation during the turn of the century. More often than not presented women were presented as a “decoration”, as idealised and charming figures. Women were either a carefree and bubbly girl or a wicked seductress. Their wild and undulating hair served as an icon representative of the *Art Nouveau*. But it was also an object of fetishism.⁷⁴

⁷⁰ BORNAY, Erika. *Las hijas de Lilith*. Op. Cit., pp. 69-73, 129.

⁷¹ SPRINGER, Annemarie. “Some Images of Women in French Posters of the 1890s.” Op. Cit., pp. 118-119.

⁷² IBÍDEM, pp. 120-122, 124.

⁷³ BORNAY, Erika. *Aproximación a Ramón Casas a través de la figura femenina*. Barcelona: AUSA, 1992, p. 69.

⁷⁴ BORNAY, Erika. *Las hijas de Lilith*. Op. Cit., p. 56.

Mucha's daughter, Jirí, talks about his father's women as female figures out of this world, as symbols and unattainable dreams.⁷⁵ The sumptuous hair and the curves of the body indicated a vital force and sexuality.⁷⁶ It could also mean a menacing element to triumph over man.⁷⁷

The woman of the *Art Nouveau* period embraced a dual nature. She represented a dichotomy of "good and evil", as a goddess or virgin and a witch or temptress. The artists adhered to the Symbolism movement distinguished a benevolent dream princess or a spiteful *femme fatale*.⁷⁸

The image of the *femme fatale* was related to concepts of women's sexuality. The turn of the century brings up ideas of decadence, new conditions on sexuality, morality and personal life. Poets and writers such as Keats, Flaubert or Baudelaire mention women that are perfect and beautiful but also dangerous. For artists this type of woman represented the irrational and chaotic forces, the sinister. The Symbolists would link the feminine image with the snake. In the Bible, the snake persuades Eve to sin. The snake is then regarded as the best representation of femininity. Symbolism saw women as the incarnation of temptation, as a Lilith or a Salome.⁷⁹ As opposed to the typical European fair-skinned woman, the oriental or Spanish women were commonly displayed as the enigmatic, mysterious or unknown.⁸⁰

⁷⁵ THOMPSON, Jan. "The Role of Woman in the Iconography of Art Nouveau." *Art Journal*, vol. 31, no. 2, 1971, pp. 158, 160, 162. JSTOR. [Consulted: 12-12-17]. Available on: <www.jstor.org/stable/775570>.

⁷⁶ VAL CUBERO, Alejandra. *La percepción social del desnudo femenino en el arte (siglos XVI y XIX). Pintura, mujer y Sociedad*. Madrid: Minerva Ediciones, 2003, p. 378.

⁷⁷ BORNAY, Erika. *Las hijas de Lilith*. Op. Cit., pp. 114-115.

⁷⁸ THOMPSON, Jan. "The Role of Woman in the Iconography of Art Nouveau." Op. Cit., pp. 164-167.

⁷⁹ BORNAY, Erika. *Las hijas de Lilith*. Op. Cit., p. 98.

⁸⁰ VAL CUBERO, Alejandra. *La percepción social del desnudo femenino en el arte (siglos XVI y XIX). Pintura, mujer y Sociedad*. Op. Cit., pp. 353-358, 381.

Women would also often be associated to phytomorphic forms. Flowers represented a natural freshness in dream-like scenes with girls resembling nymphs. Mucha, for example, saw flowers as representatives of the feminine beauty, woman as goddess of nature or woman's own delicate nature. It's no surprise to see then women surrounded by a flowery setting or accessorised with flower motifs jewellery.⁸¹ Women as a symbol of nature, in a timeless and bucolic context. Due to woman's biological and physical characteristics, it was widely believed that she was closer to nature.⁸² In *Art Nouveau*, usually the connection between the floral world and the feminine beauty stems from women's long and wavy hair.⁸³

Although it is also pertinent to point out that around those times, the suffragettes and an increasing amount of women were starting to proclaim their ideas of their own individuality. This was also shown on poster art. For example, the figure of a new woman smoking a cigarette. Tobacco was usually, in nineteenth century art, an attribute of masculine power. The women that smoke were considered as "outsiders", lesbians, prostitutes, actresses or deviant new women. In spite of this, we do find images of women smokers regarded in a positive light.⁸⁴

It was Freud that acknowledged a connection between smoking and male sexuality. And in literature the object a man smoked was frequently referred as feminine. Advertisement of tobacco was mainly directed to men, using beautiful and slightly erotic women flirting with the viewer. But by the third quarter of the nineteenth century cigarettes were cheaper and widely available. Smoking was seen by the new woman as a way of challenging stereotypes.⁸⁵

⁸¹ THOMPSON, Jan. "The Role of Woman in the Iconography of Art Nouveau." Op. Cit., pp. 164-167.

⁸² VAL CUBERO, Alejandra. *La percepción social del desnudo femenino en el arte (siglos XVI y XIX). Pintura, mujer y Sociedad*. Op. Cit., p. 378.

⁸³ BORNAY, Erika. *La cabellera femenina: un diálogo entre poesía y pintura*. Madrid: Ediciones Catedra, S.A., 2010, p. 40.

⁸⁴ MITCHELL, Dolores. "The "New Woman" as Prometheus: Women Artists Depict Women Smoking." *Woman's Art Journal*, vol. 12, no. 1, 1991, p. 3. JSTOR. [Consulted: 12-12-17]. Available on: <www.jstor.org/stable/1358183>.

⁸⁵ MITCHELL, Dolores. "The "New Woman" as Prometheus: Women Artists Depict Women Smoking." Op. Cit., pp. 3-4.

Artists then saw a modern subject in the female smoker, portraying sophisticated women in a gesture of enjoyment. Not necessarily a frivolous and coy woman. It is an iconography of an empowered woman that can think for herself and whose profile pose denotes that she is not looking for an admiring eye. She is fashionably dressed but not in order to attract anyone in particular. It's the image of a sophisticated and educated woman, connoisseur of sensual pleasures.⁸⁶

There is a proposal of another feminine role, far from the restraining mother, daughter or wife model. A social challenge that proposes a change in the traditional roles. Showing women reading, studying or writing. This is an independent woman that can carry out a life all by herself. Artists and writers would also fight for a new culture of cosmopolitan and progressive ideals.⁸⁷

⁸⁶ MITCHELL, Dolores. "The "New Woman" as Prometheus: Women Artists Depict Women Smoking." Op. Cit., pp. 6-7.

⁸⁷ BORNAY, Erika. *Arte se escribe con M de mujer: mujeres creadas, mujeres creadoras*. Barcelona: Sd Edicions, 2009, pp. 29-31.

5. Conclusions and other investigations

Despite it being a group of 46 posters, we do find that at Olot's museum collection the majority of the figures represented on them are of a woman or women. A grand total of 39 posters have feminine iconography as its conveyor of a message to sell a brand of tobacco. The *Art Nouveau* influences are greatly noticeable on the compositions. Swirling lines and floral decorations are habitual as part of the frames or backgrounds. Women are usually presented under a "male gaze". For the most part we do know that the posters were created by male artists, so it's no wonder that the women are portrayed as sensual and charming beings. They are what we could call "eye candy" for consumption of the male population. Not only is the cigarette presented as an object to consume but also the captivating woman showing us the product.

These posters have also revealed the acclaimed "good and evil" dichotomy. We get to see women of lengthy wavy locks and gauzy apparel that seem plucked out from a fairy-tale. But also innocent and sweet young girls. As well as autonomous and majestic ladies with minds of their own. And even goddess-like personages exhibited almost as idols.

By closely examining the feminine figures on this poster collection I have been able to truly recognize and understand the interconnection of patterns and models established with *Art Nouveau's* fine arts manifestations, above all, painting.

Besides this, there are many other elements to take account and of great interest to investigate further such as the male representations of this particular collection, the sceneries of the background, the typographies, the artists or the unknown artists. There is certainly much to research on and discover.

Personally, I have found my interest directed towards the posters that haven't made it to the collection. Some primary sources report the participation of South American countries in the second contest. Surprisingly Paraguay is mentioned in the list of participants. It has also been stated that newspapers and periodicals of the country announced the second contest of *Cigarrillos París*. During the next visit to my parent's hometown of Asunción I will make sure to search the archives, libraries and cultural institutions and try to locate traces of the posters or publications.

What I have clearly been able to see is that essentially not much has changed in publicity. Over and over again, on television and magazines advertisements or billboards and posters, we see models exhibiting themselves along with products. They are as well, most of the times, Caucasian people. Diversity is still an aim to achieve in our days.

Nowadays though we also can see men portrayed as an object of consumption. Nonetheless, women are the ones to occupy advertisements in a larger number. It's been more than a century and yet the feminine iconography is still a strong, eye-catching and attractive tool for selling. This can also mean some food for thought on why publicity's most reliable sale mechanism hasn't evolved and changed much. Perhaps in the near future such objectifying prototypes of advertisement – fruit of the capitalist and heteropatriarchal society – can be removed by spreading awareness of the true nature of “a body for sale”.

6. Appendix of images



Illustration 1. *Fides*, Antonio Vaccari

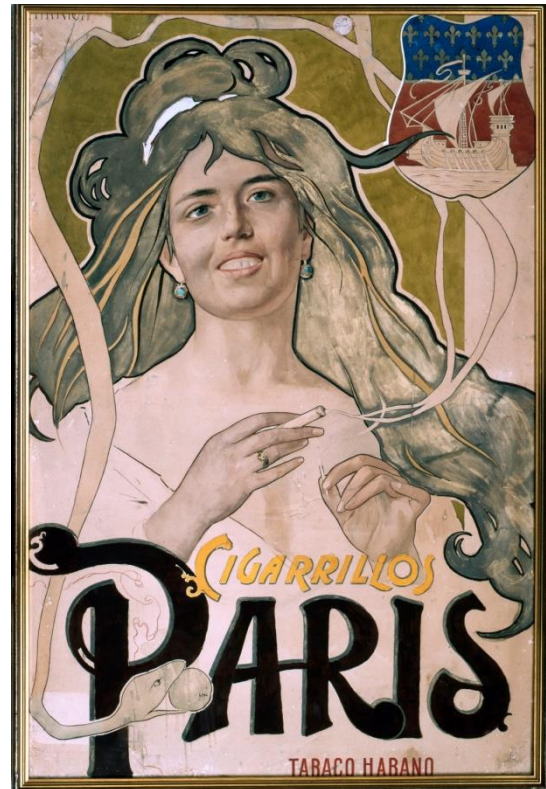


Illustration 2. *Tentación*, Jorge d'Orlandi



Illustration 3. *Cielo*, Angel Roaschio



Illustration 4. *Satán*, Antonio Vaccari



Illustration 5. Demetrios, Domingo Puig



Illustration 6. Ars Musarum Fila,
Francesc Fortuny



Illustration 7. Nicotiana,
Mariano F. Cardoso

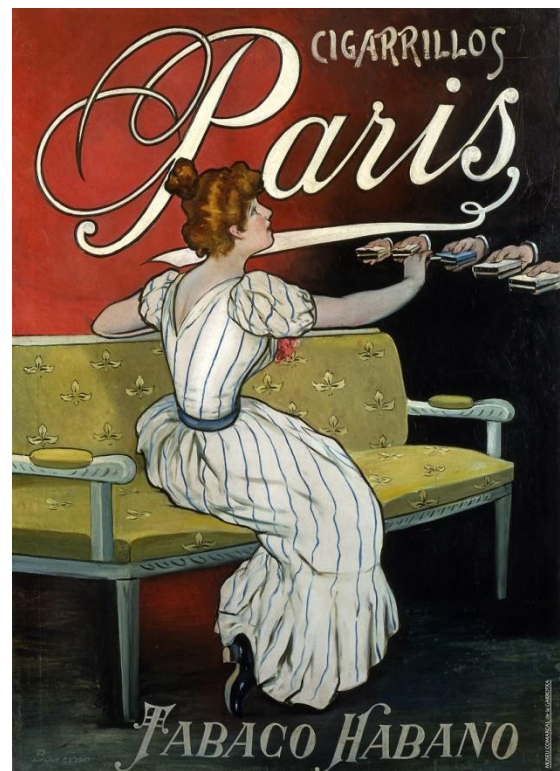


Illustration 8.
Barcino, Emili Massanet



Illustration 9. *Colorado*, R. E. Draper

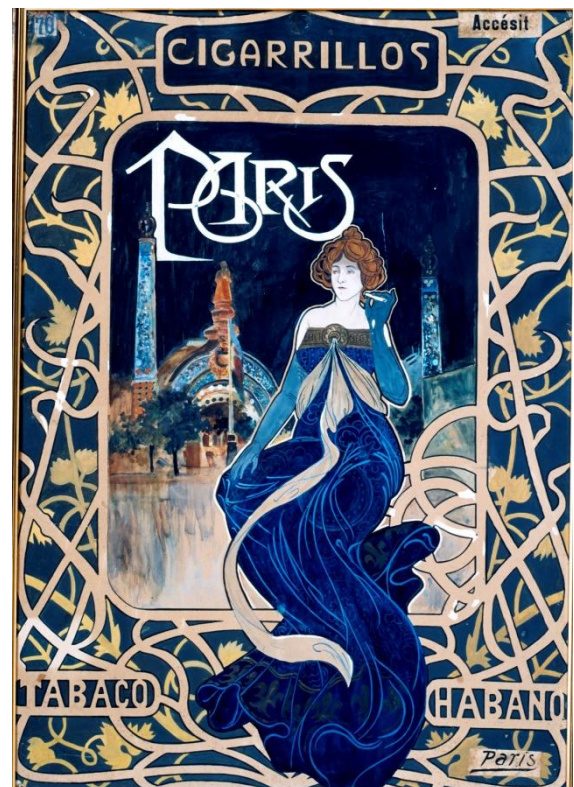


Illustration 10. *París*, Ramon Castro Rivera



Illustration 11. *Boulevardier*, Decoroso Bonifanti



Illustration 12. *Un fumador*, F. P. Tera



Illustration 13. *Eros Flamiger*, Lucien Metivet



Illustration 14. *Lunático*, Unknown



Illustration 15. *El trabajo es la libertad*, Unknown



Illustration 16. *Ad gloriam: Errare humanum est*, Unknown

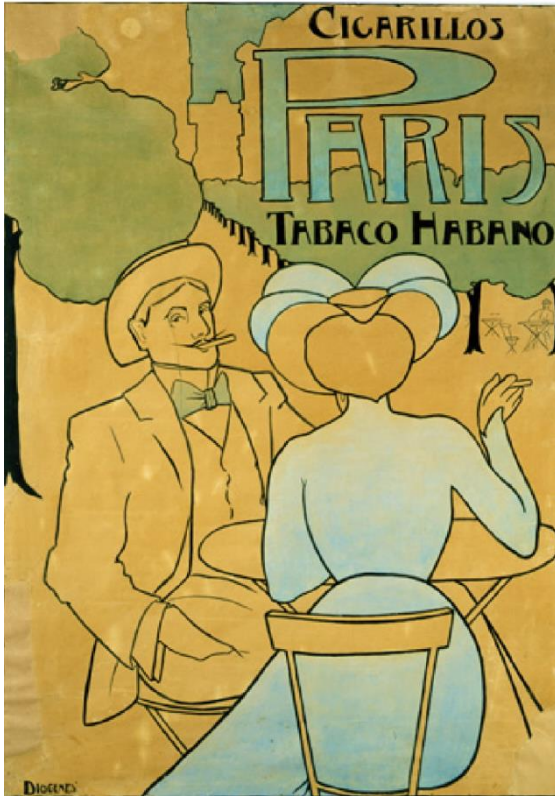


Illustration 17. *Diógenes*, Unknown



Illustration 18, *Aide-toi le ciel t'aidera*, Unknown



Illustration 19. *Latius*, Unknown



Illustration 20. *Fume Vd. París*, Unknown

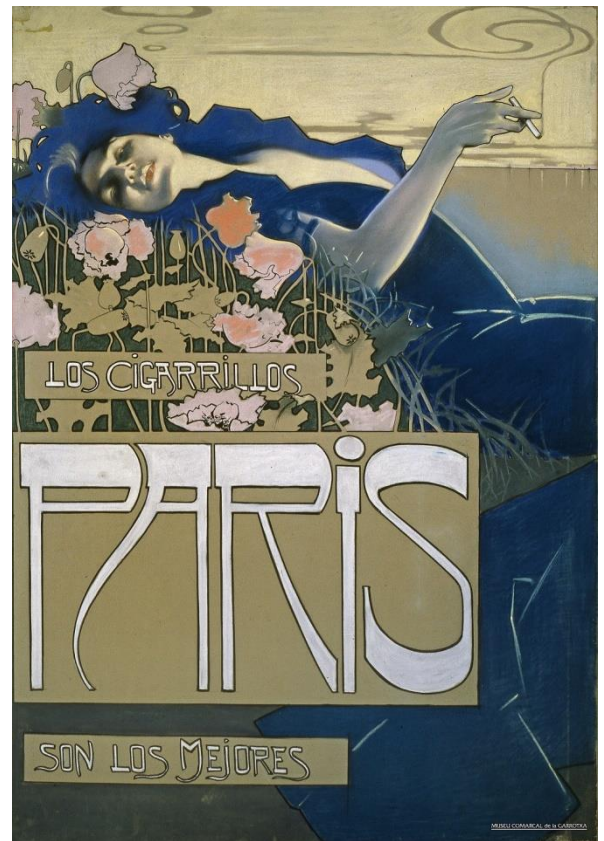


Illustration 21. *Amor*, Aleardo Villa

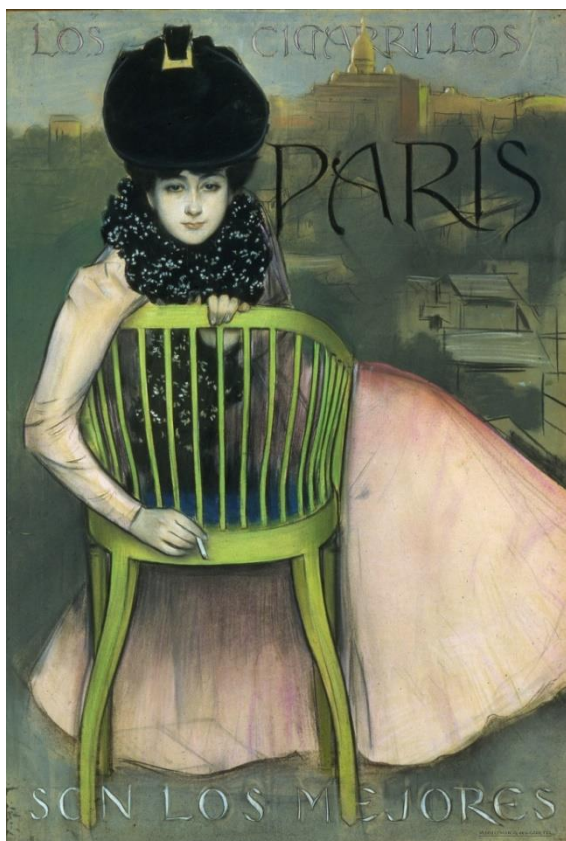


Illustration 22. *Montmartre*, Ramon Casas

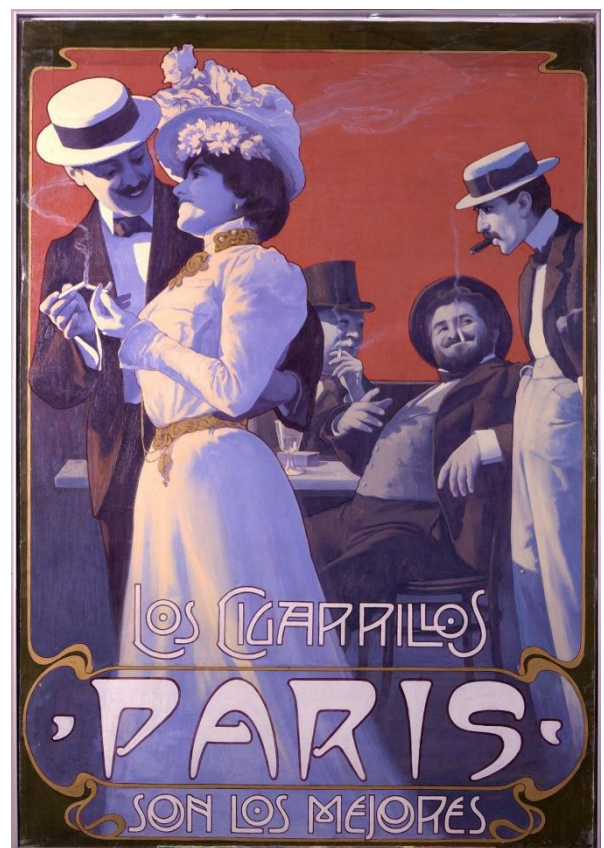


Illustration 23. *Santa Rosa*, Pio Collivadino

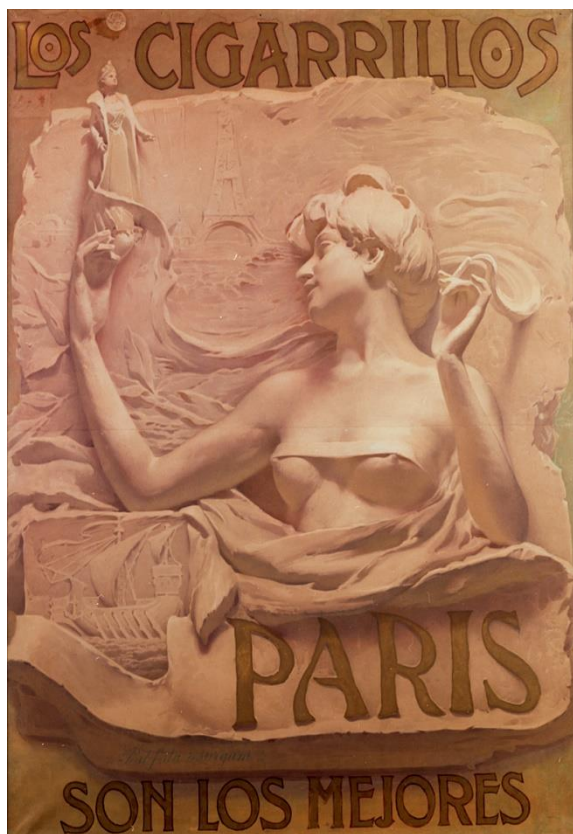


Illustration 24. *Post fata resurgam*, A(ntonio) Vaccari i T(orquat) Tasso



Illustration 25. *Aniversario*, Alvin Gaspary

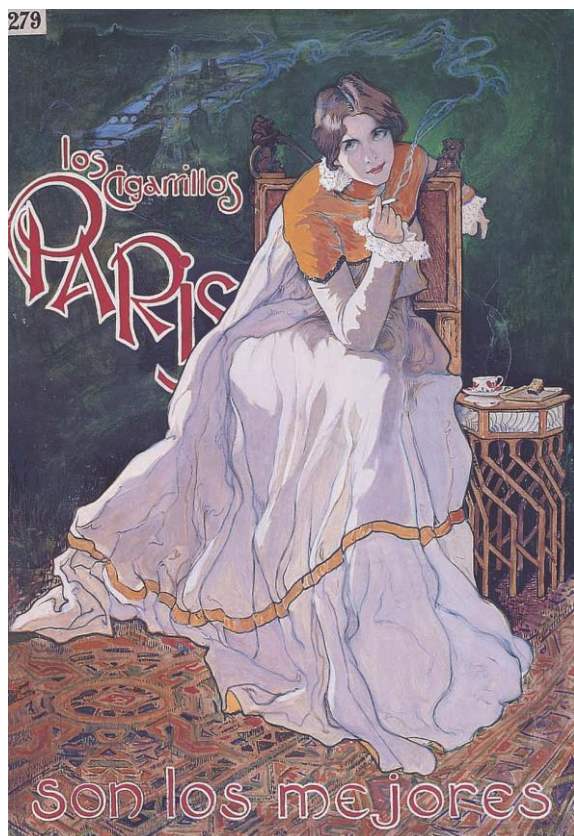


Illustration 26. *Macte Animo*, Charles Michel

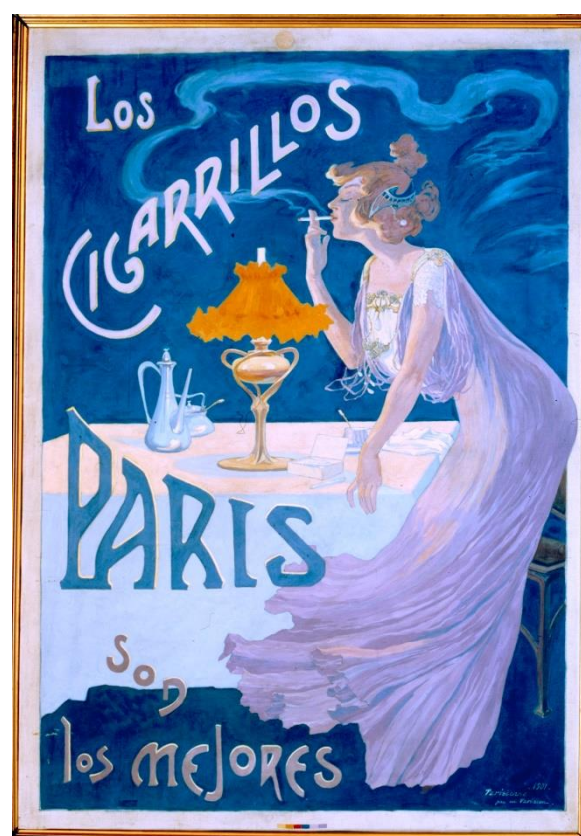


Illustration 27. *Parisienne par un Parisien*, Eugène Vavas seur



Illustration 28. *Berta*, Laureà Barrau



Illustration 29. *Briemel*, Belmiro de Almeida



Illustration 30. *Carátula*,
Fernando Albertí i Barceló

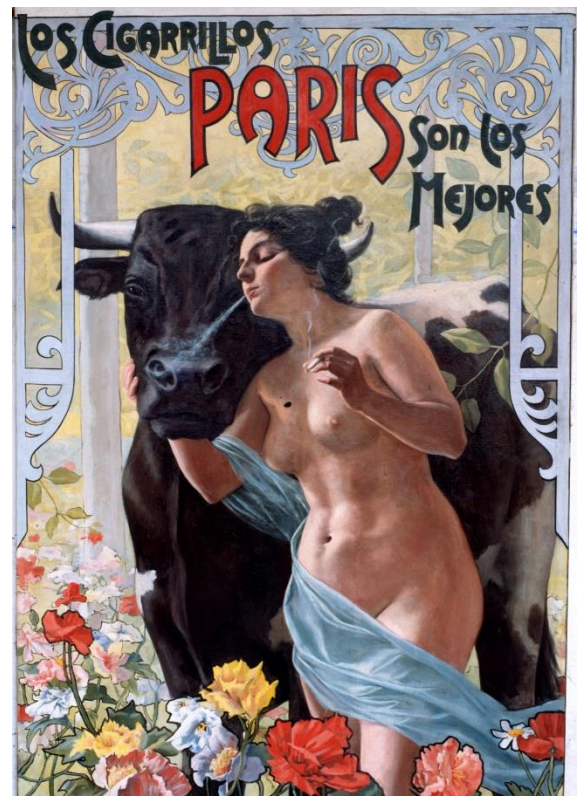


Illustration 31. *Gloria*, Luis Palao i Ortubia



Illustration 32. P. R., Pedro Ribera i Dutaste



Illustration 33. Ad majorem París gloriam, J. Simonet Guillen



Illustration 34. Los Cigarrillos París, Max Hubener



Illustration 35. Tabako, P. Téra



Illustration 36. *Femme fumante*,
Wladimir Zupansky



Illustration 37. *Yo lo creo*, Francisco Benesch

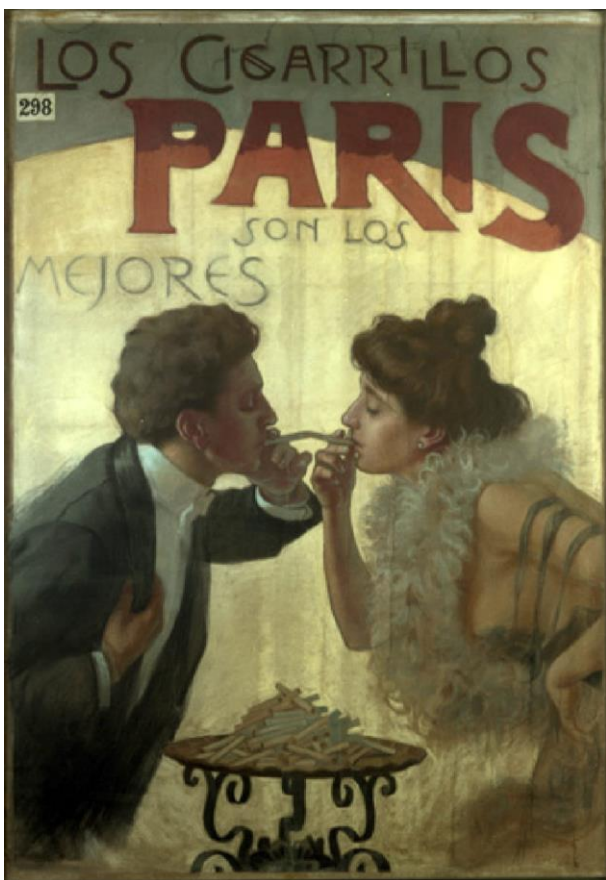


Illustration 38. *Beso de Fuego*,
Giovanni Carpanetto



Illustration 39. *Coruña*, Unknown

7. Bibliography

- BORNAY, Erika. *Aproximación a Ramón Casas a través de la figura femenina*. Barcelona: AUSA, 1992.
- BORNAY, Erika. *Arte se escribe con M de mujer: mujeres creadas, mujeres creadoras*. Barcelona: Sd Edicions, 2009.
- BORNAY, Erika. *La cabellera femenina: un diálogo entre poesía y pintura*. Madrid: Ediciones Catedra, S.A., 2010.
- BORNAY, Erika. *Las hijas de Lilith*. Madrid: Cátedra, 2014.
- CALZADA, Arcadi et al. *Els cartells de Cigarrillos París (1900-1901)*. Girona: Fundació Caixa de Girona, 2003.
- EGUIZÁBAL, Raúl. *El cartel en España*. Madrid: Ediciones Cátedra, 2014.
- JARDÍ, Enric. *El Cartelismo en Catalunya*. Barcelona: Destino, 1983.
- M. QUÍLEZ I CORELLA, Francesc et al. *El cartell modern a les col·leccions del Museu Nacional d'Art de Catalunya: del 19 de juliol al 30 de setembre de 2007*. Barcelona: Museu Nacional d'Art de Catalunya, 2007.
- MIRALLES, Francesc. *Sobre el cartellisme català*. Barcelona: Argos, 2002.
- PÉREZ GAULI, Juan Carlos. *El cuerpo en venta. Relación entre arte y publicidad*. Madrid: Cátedra, 2000.
- SALA, Teresa-M. *Barcelona 1900*. Van Gogh Museum: Fonds Mercator, 2007.
- VAL CUBERO, Alejandra. *La percepción social del desnudo femenino en el arte (siglos XVI y XIX). Pintura, mujer y Sociedad*. Madrid: Minerva Ediciones, 2003.
- WEILL, Alain. *The Poster. A Worldwide Survey and History*. Boston: G. K. Hall & Co., 1985.

8. Webgraphy

- MITCHELL, Dolores. "The "New Woman" as Prometheus: Women Artists Depict Women Smoking." *Woman's Art Journal*, vol. 12, no. 1, 1991. JSTOR. [Consulted: 12-12-17]. Available on: <www.jstor.org/stable/1358183>.
- Museu de la Garrotxa d'Olot. *Els concursos de cartells dels Cigarrillos París (1900-1901)* [online]. [Consulted: 12-12-17]. Available on: <https://issuu.com/museugarrotxa/docs/cartells_cigarrillos_paris/13>.
- SALOM VIDAL, Victoria. "El cartel modernista catalán." *D'art*, 1979. [Consulted: 12-12-17]. Available on: <raco.cat/index.php/Dart/article/view/99773>.
- SPRINGER, Annemarie. "Some Images of Women in French Posters of the 1890s." *Art Journal*, vol. 33, no. 2, 1973. JSTOR. [Consulted: 12-12-17]. Available on: <www.jstor.org/stable/775762>.
- THOMPSON, Jan. "The Role of Woman in the Iconography of Art Nouveau." *Art Journal*, vol. 31, no. 2, 1971. JSTOR. [Consulted: 12-12-17]. Available on: <www.jstor.org/stable/775570>.